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(GRÜN)

12

Zephyrs from Melodyland

Op. 15.

arranged for

Violin and Piano.

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FROM
MELODYLAND

By

C. W. KROGMANN

Op. 15

Arranged for Violin and Piano by

C. GRÜN

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Santa Claus Guards.

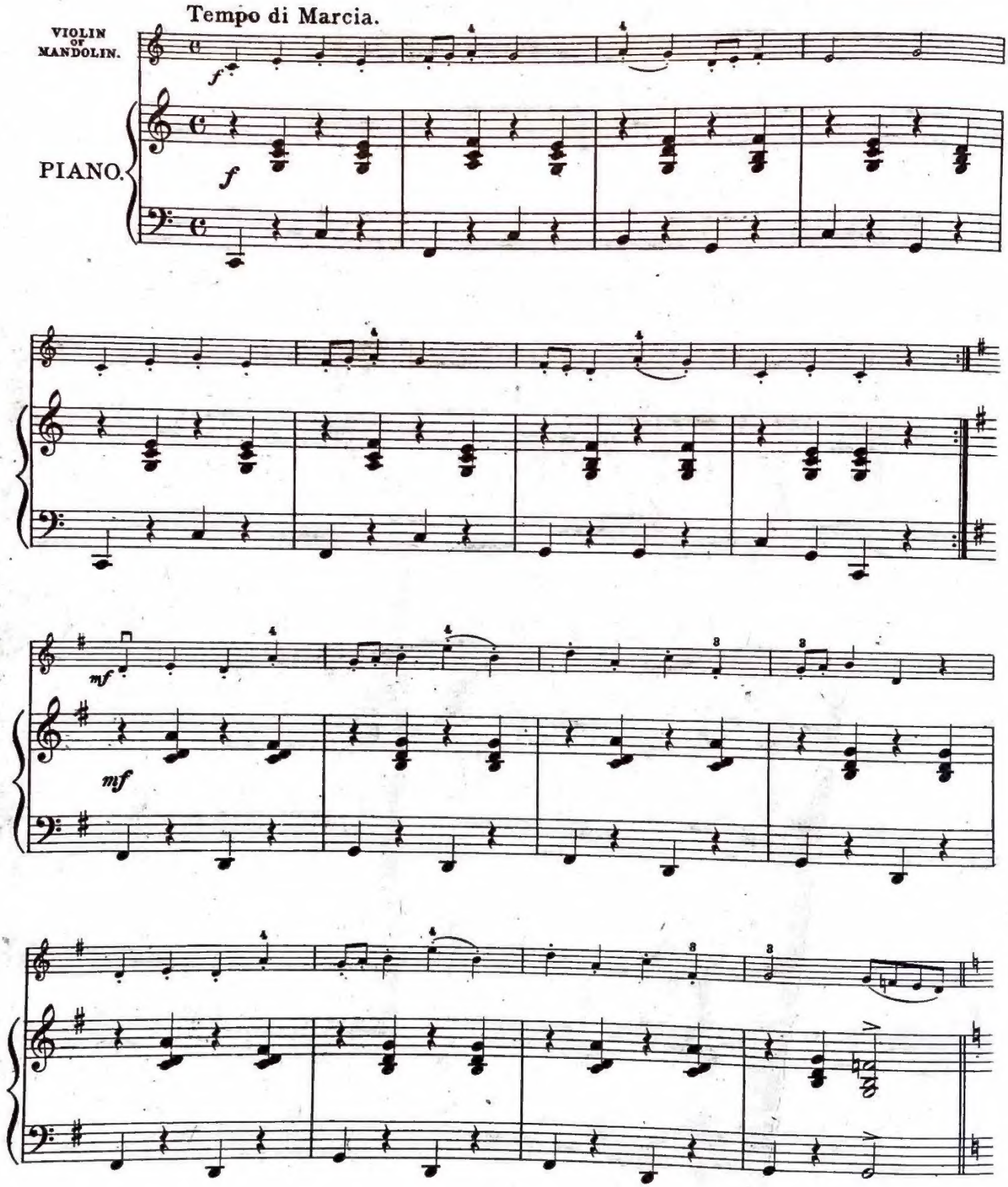
March.

C. W. KROGMANN, Op. 15, No2.
Arr. by C. GRÜN.

Tempo di Marcia.

VIOLIN or MANDOLIN.

PIANO.



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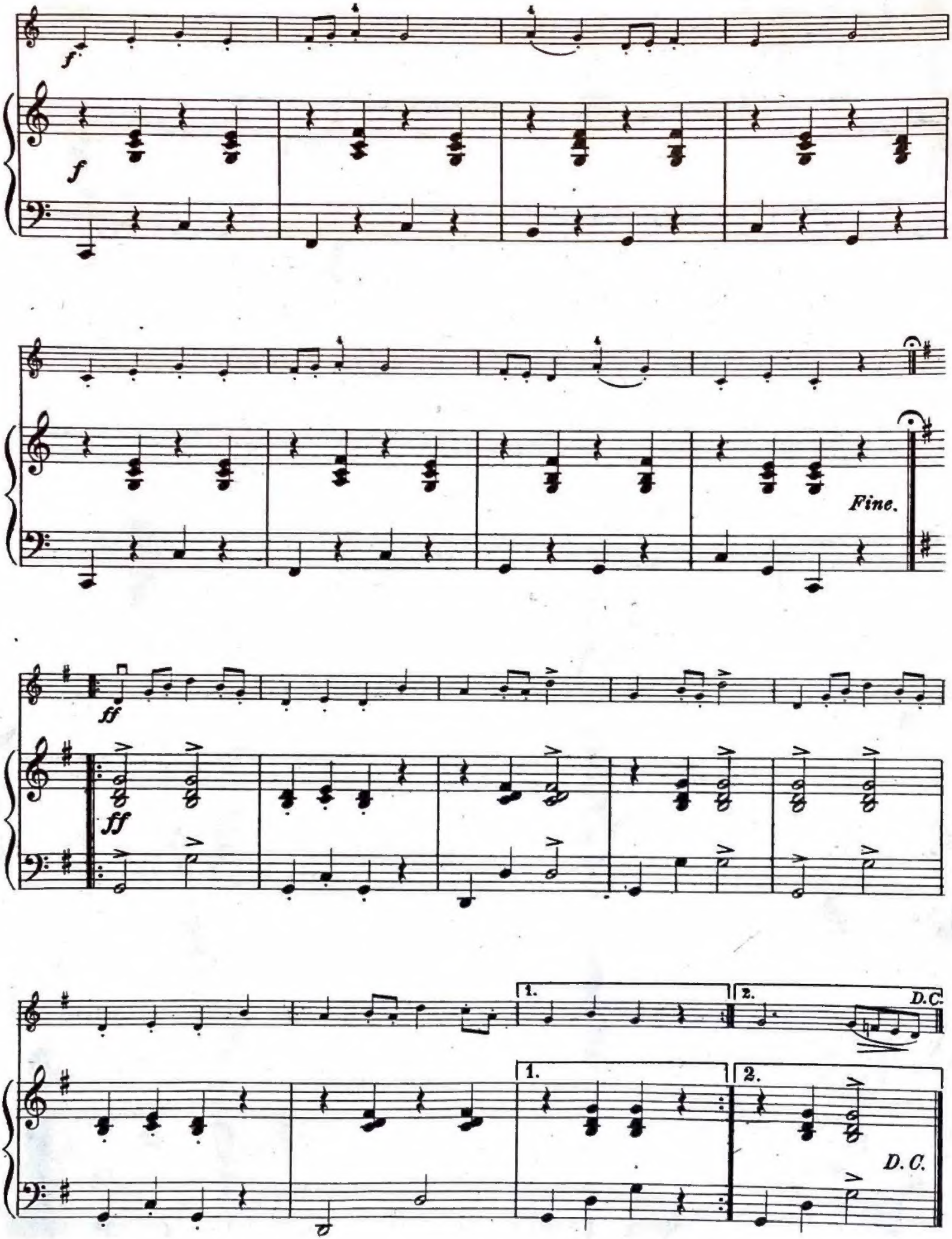
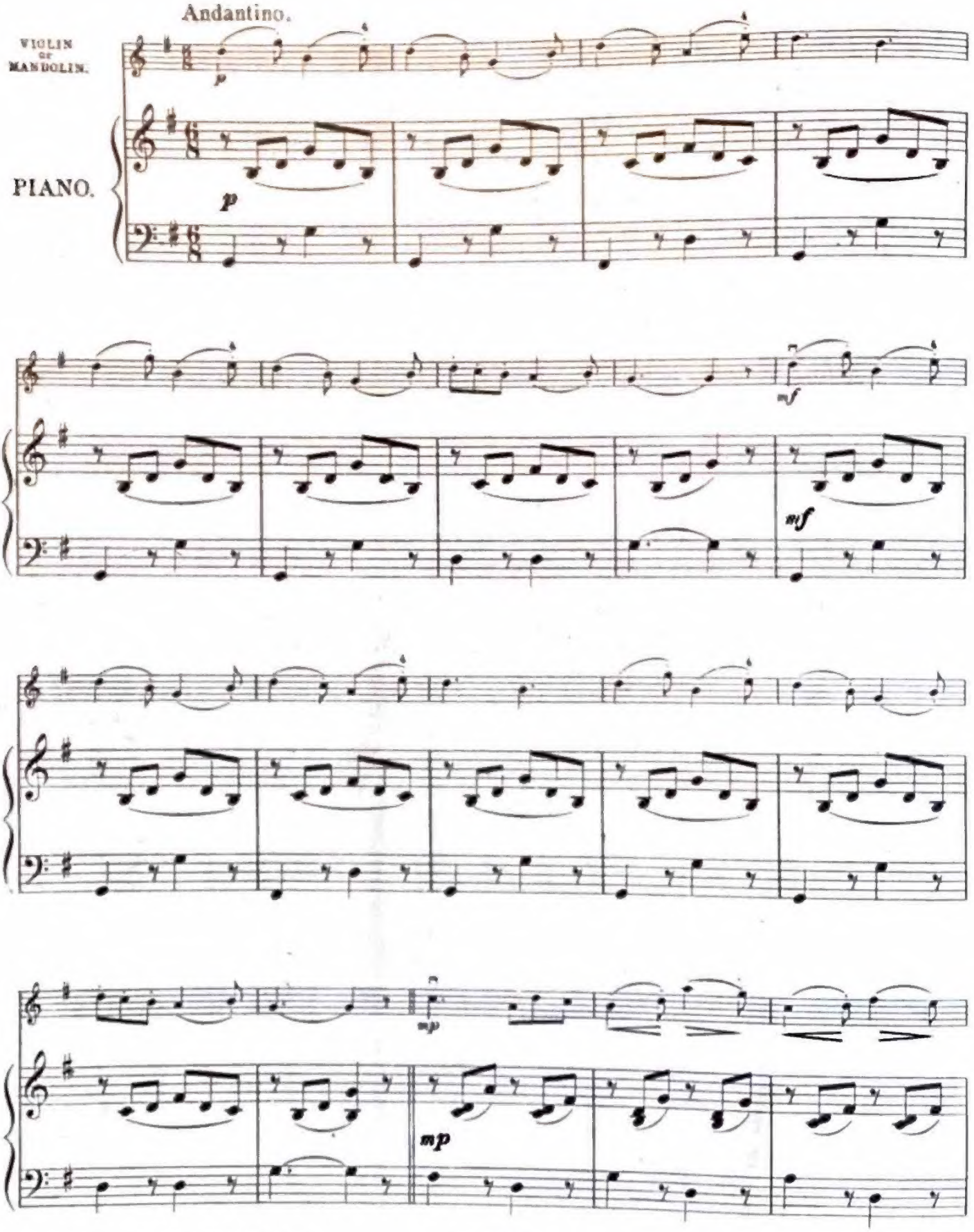

f
f
Fine.
ff
ff
1.
2.
D.C.
1.
2.
D.C.

Song of the Sea Shell.

C. W. KROGMANN, Op. 15, №3.
Arr. by C. GRÜN.



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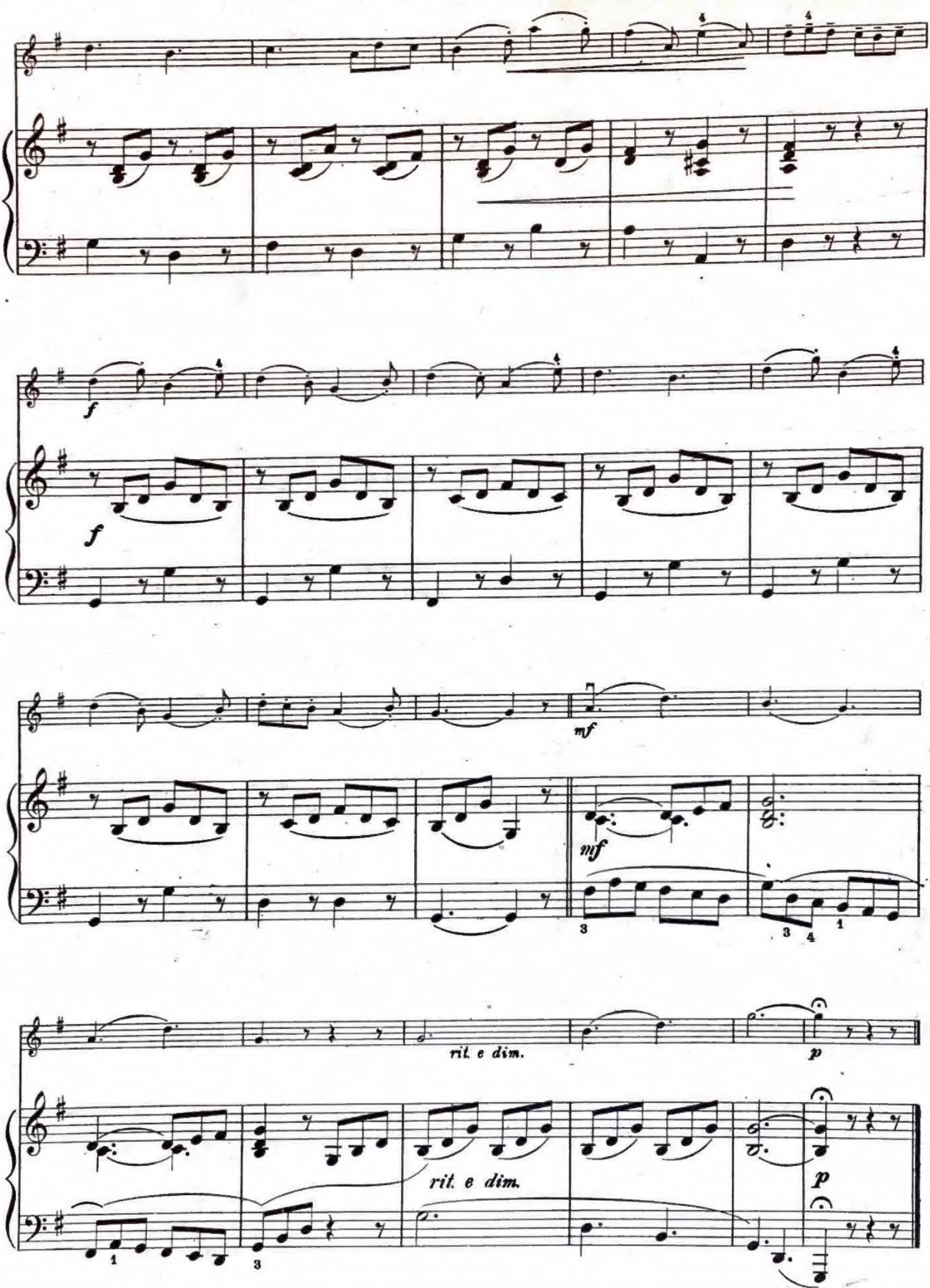
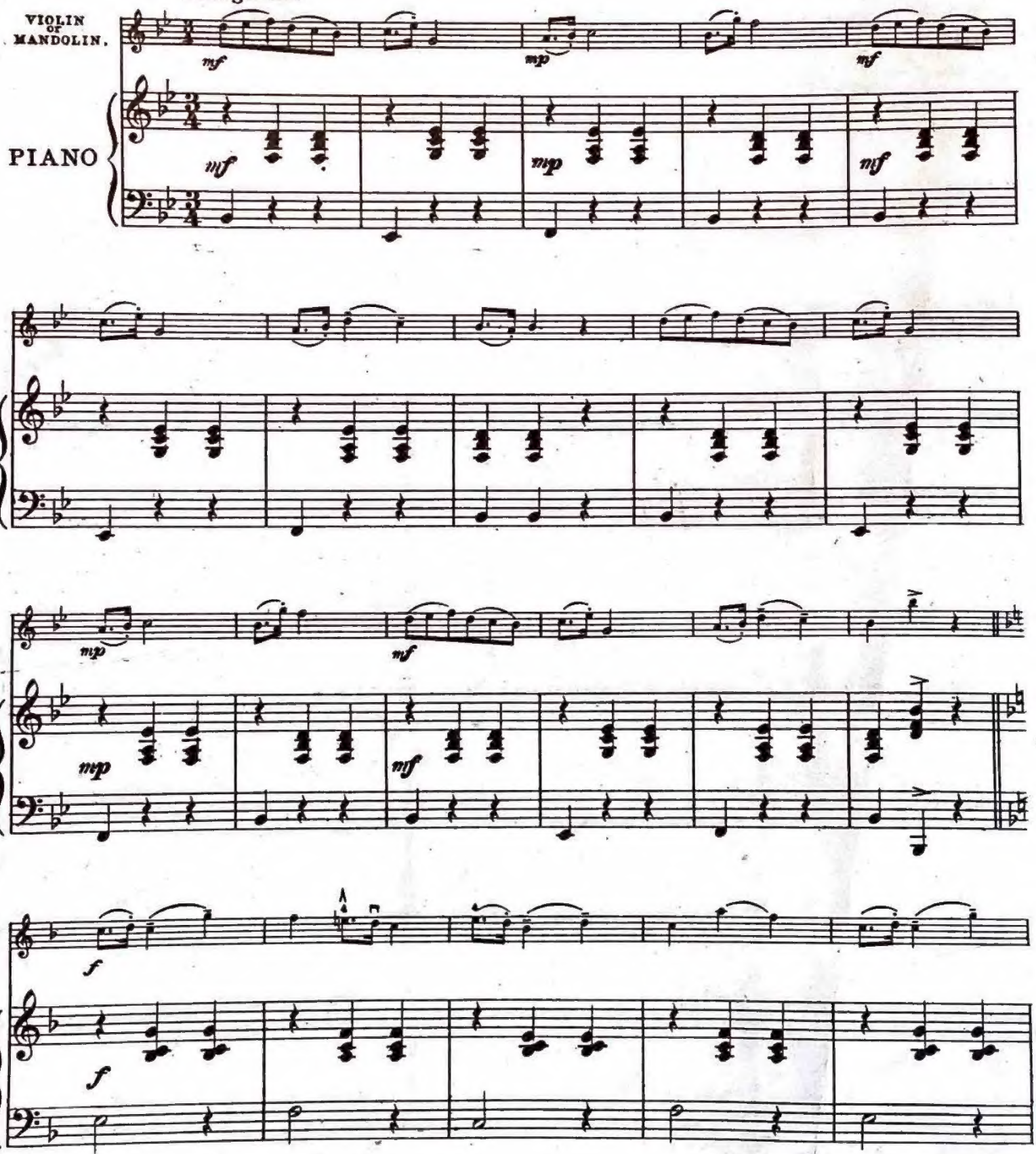

f
f
mf
mf
rit. e dim.
p
rit. e dim.
p

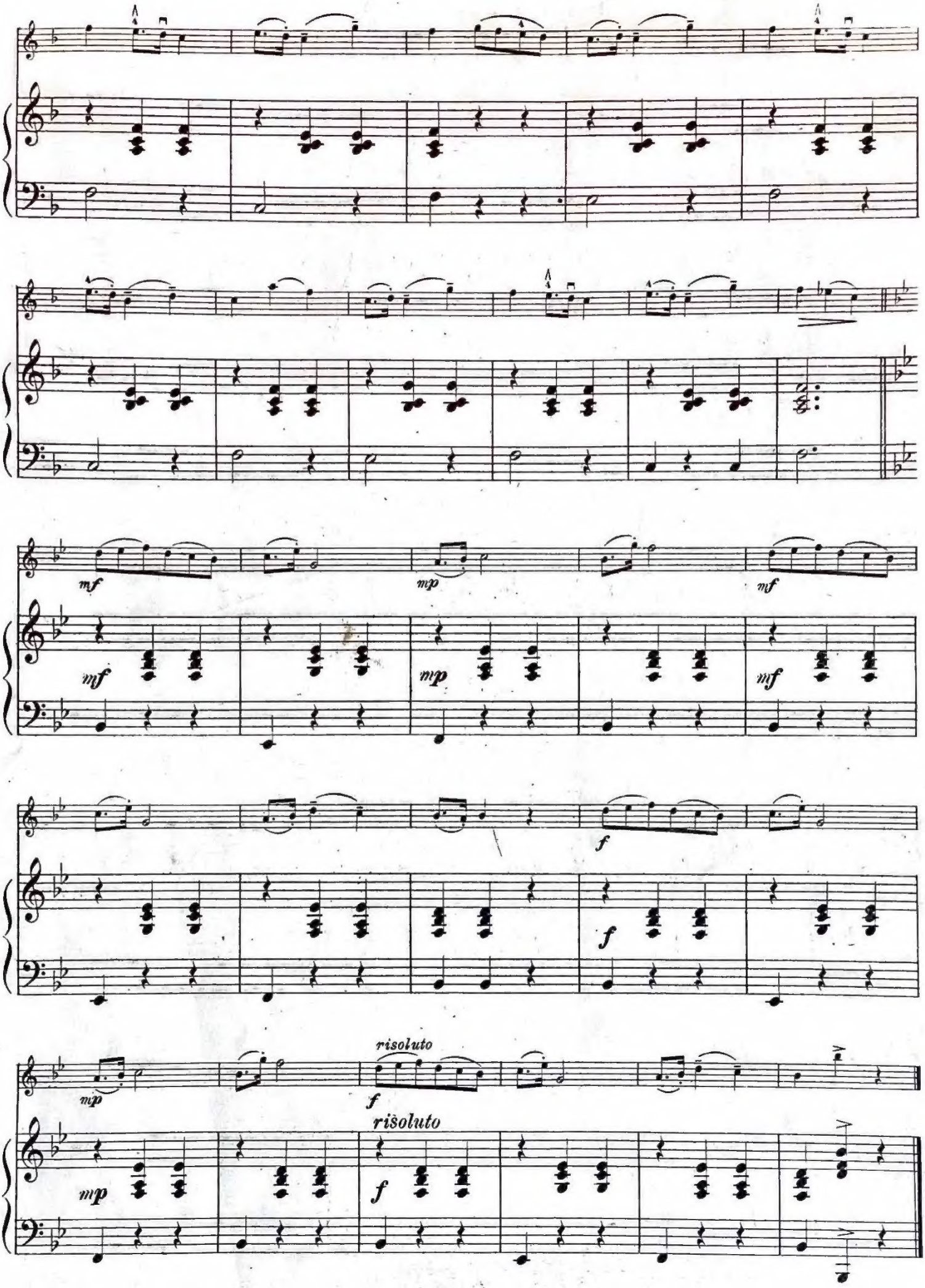
The Rainbow Fairy.

Mazurka.

C. W. KROGMANN, Op. 15, № 4.
Arr. by C. GRÜN.

Allegretto.

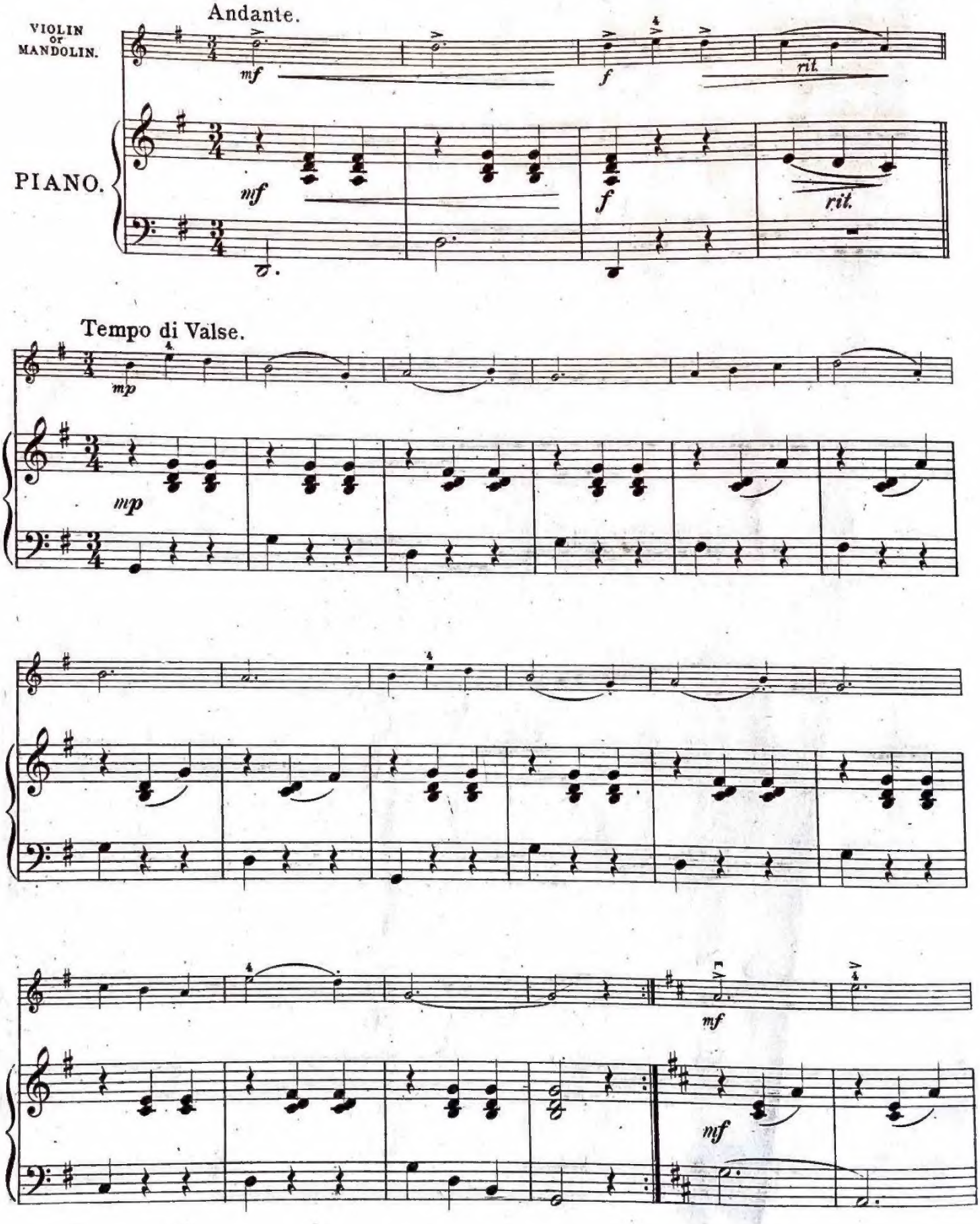


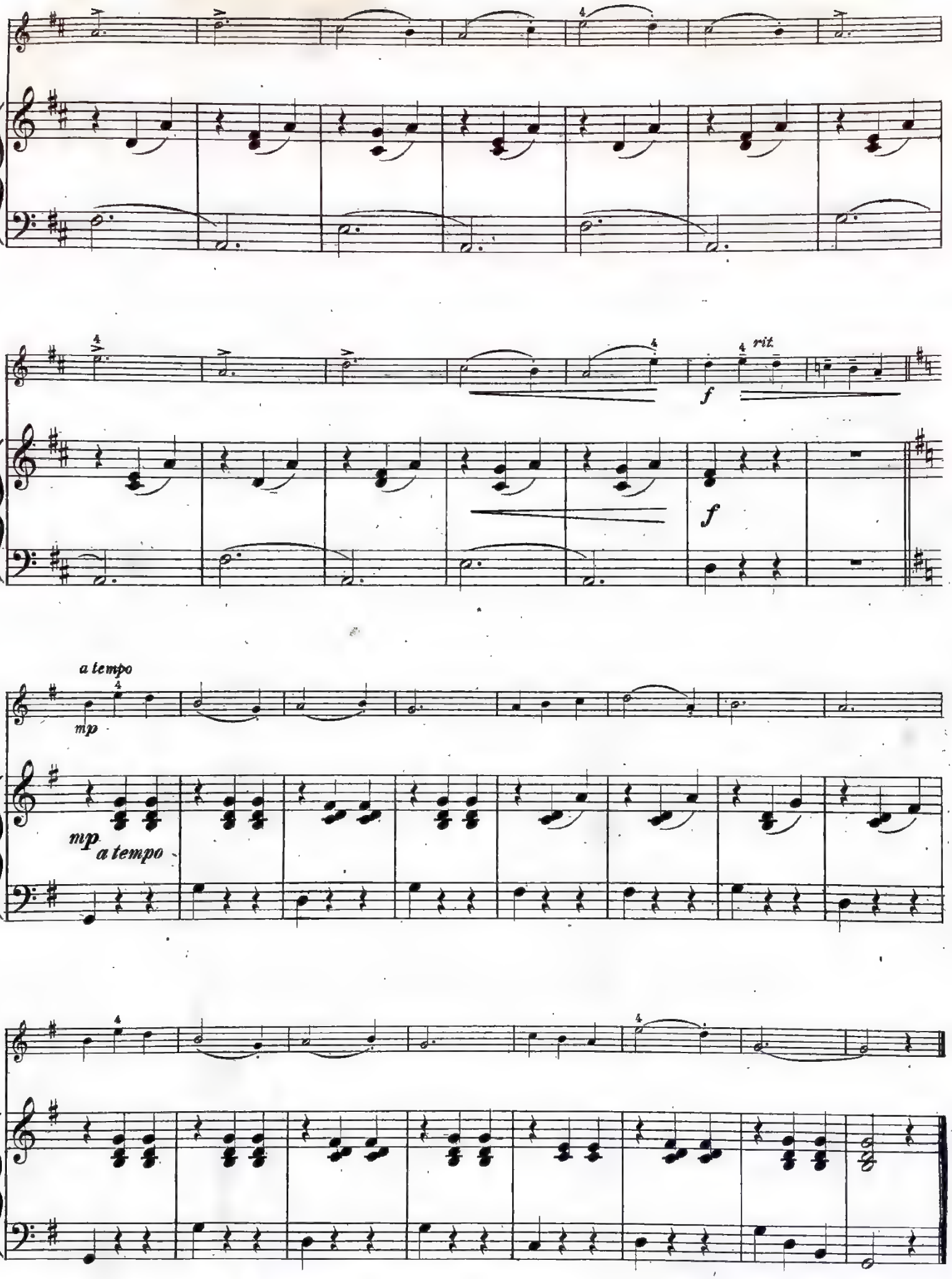

mf
mp
mf
mf
mp
mf
f
f
mp
risoluto
f
risoluto
mp
f

Leola Waltz.

LEOLA WALZER.

C.W. KROGMANN, Op.15, №5.
Arr. by C. GRÜN.




rit.
f
f
a tempo
mp
mp
a tempo

Primrose Dance.

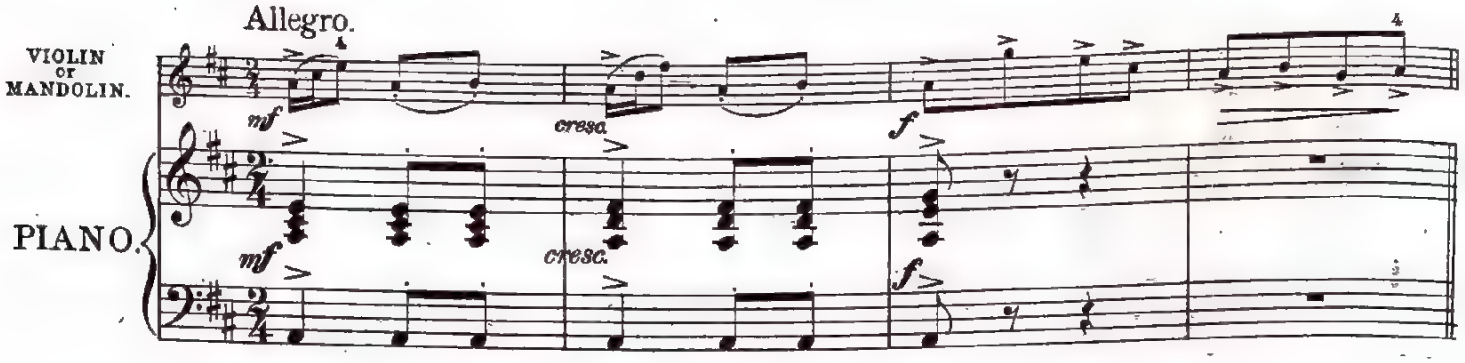
SCHLÜSSELBLÜMCHEN.

Polka.

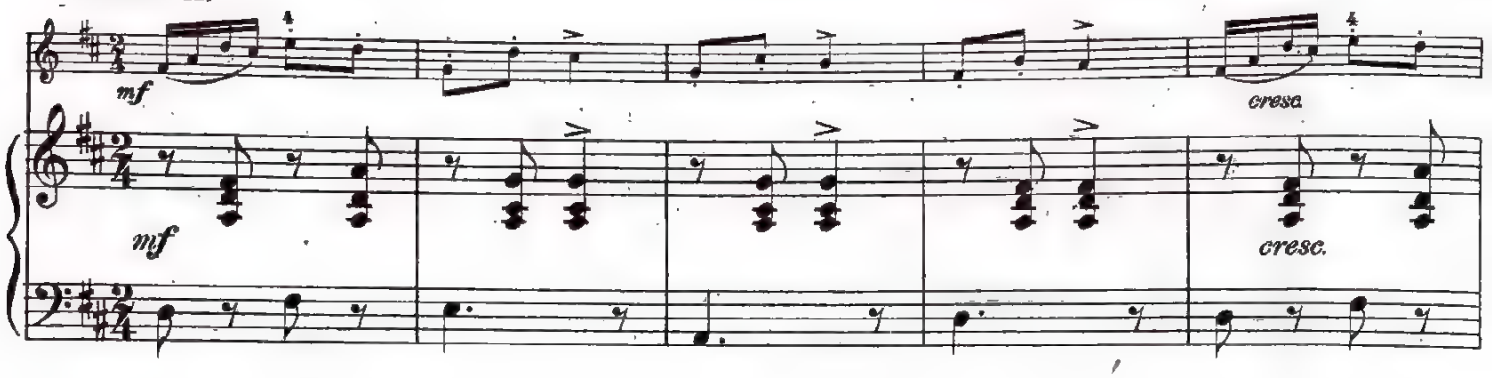
C. W. KROGMANN, Op. 15, № 6.
Arr. by C. GRÜN.

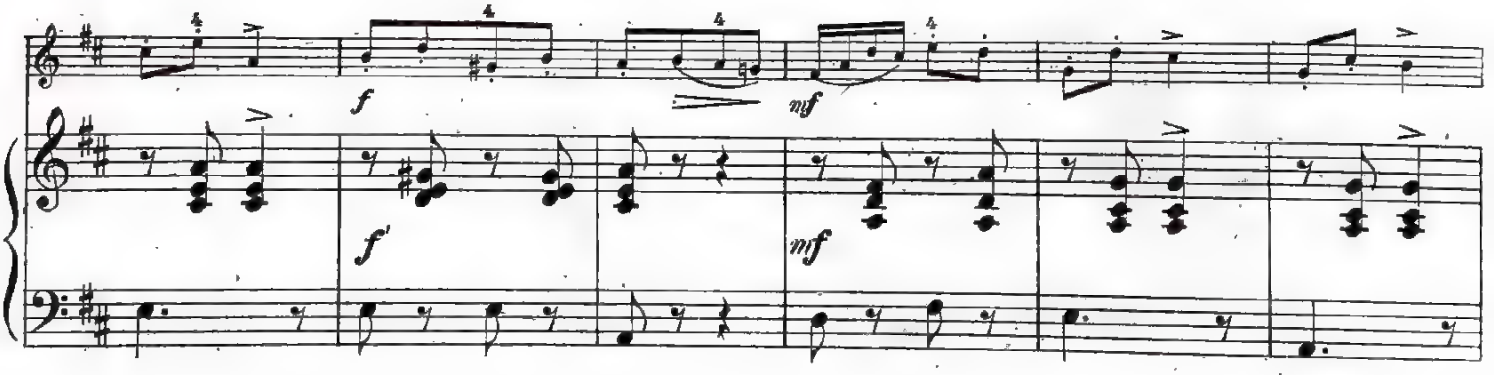
INTRO.

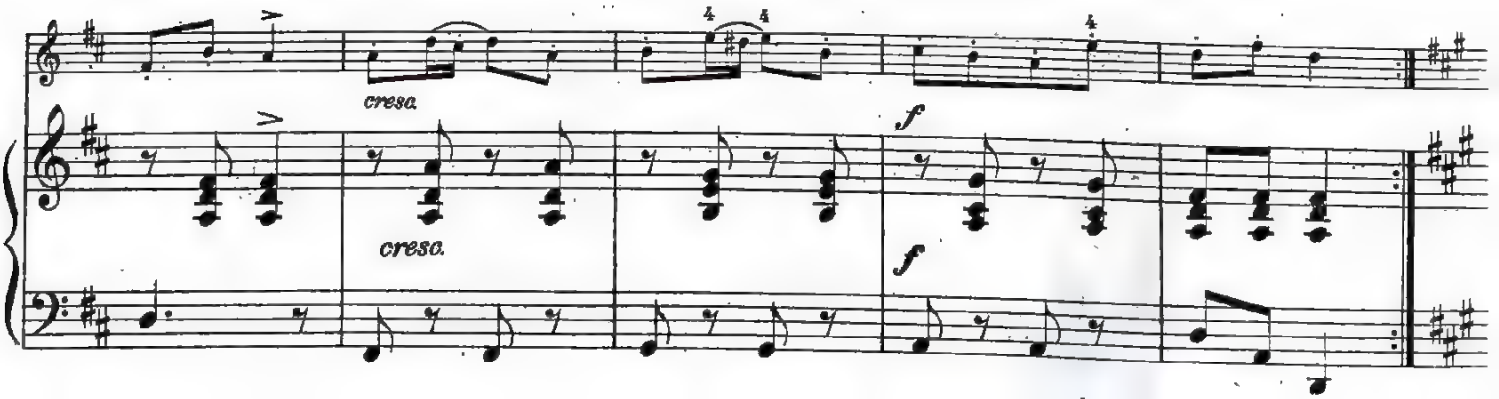
Allegro.

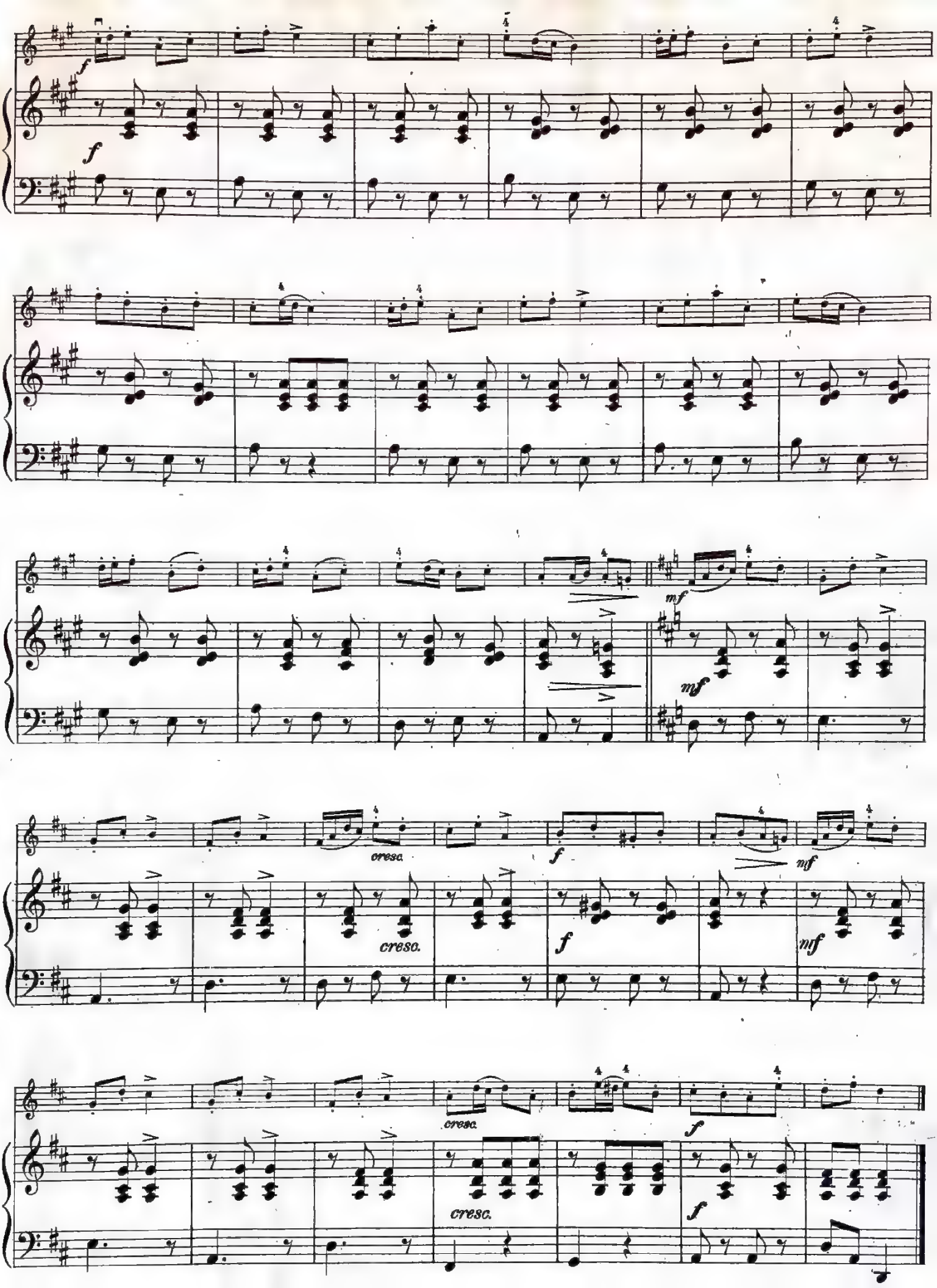


POLKA.








f
f
mf
mf
cresc.
f
cresc.
f
mf
cresc.
cresc.
f
f

The Little Patriot.

DER KLEINE SOLDAT.

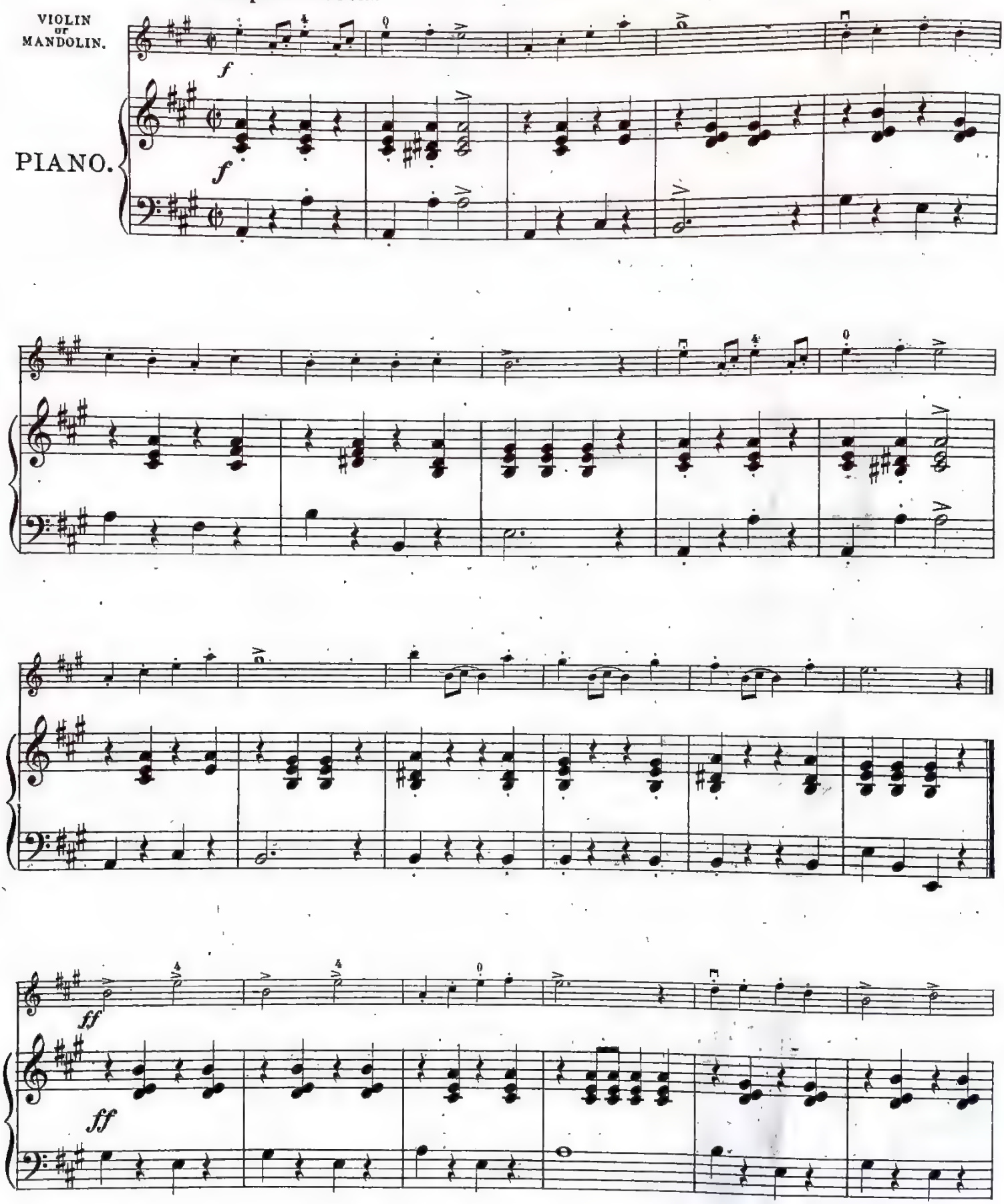
March.

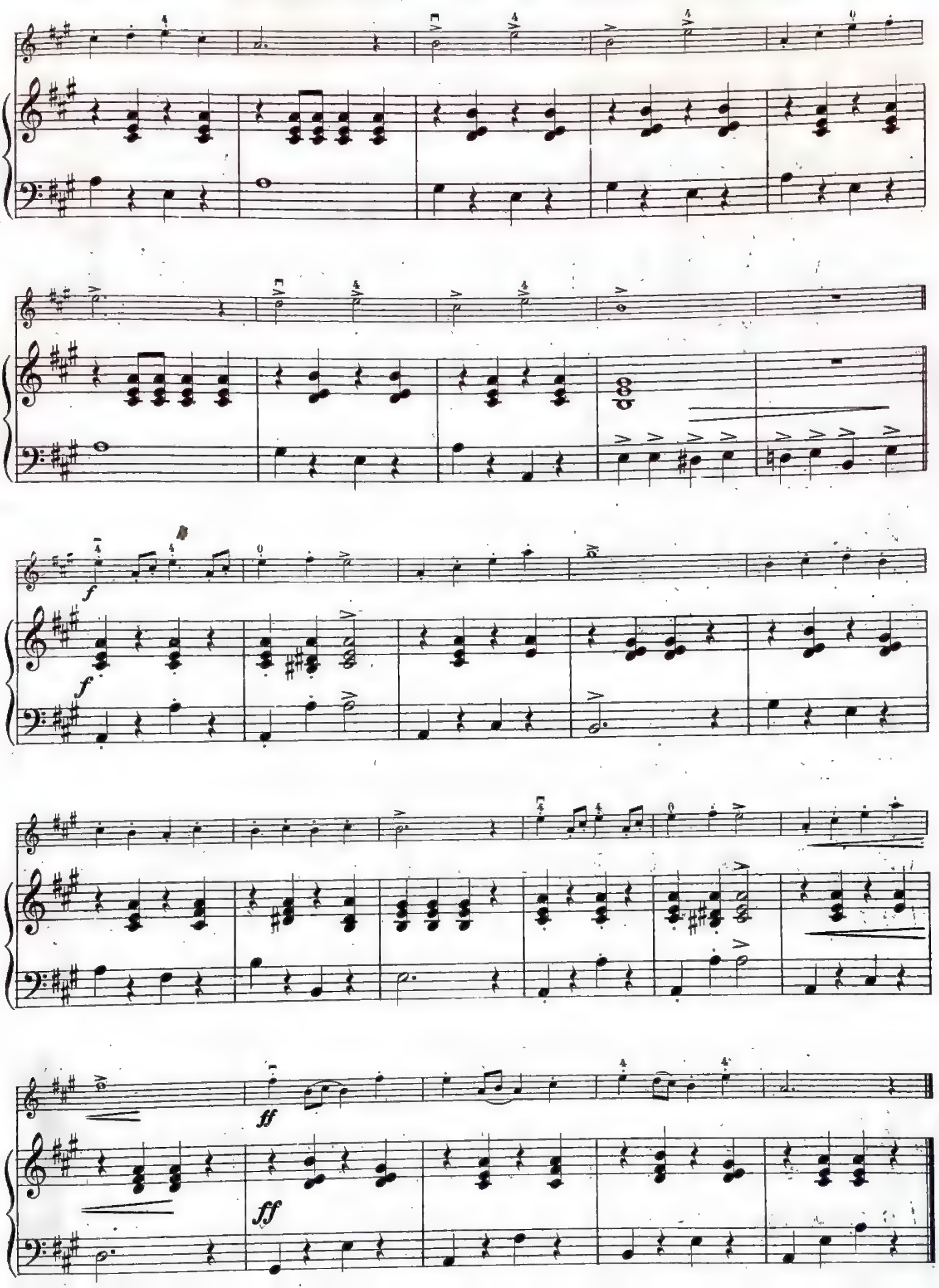
C. W. KROGMANN, Op. 15, № 7.
Arr. by C. GRÜN.

Tempo di Marcia.

VIOLIN or MANDOLIN.

PIANO.




f
f
ff
ff

The Pony Race.

PFERDCHENRENNEN.

Galop.

C. W. KROGMANN, Op. 15, № 8.
Arr. by C. GRÜN.

Allegro moderato.

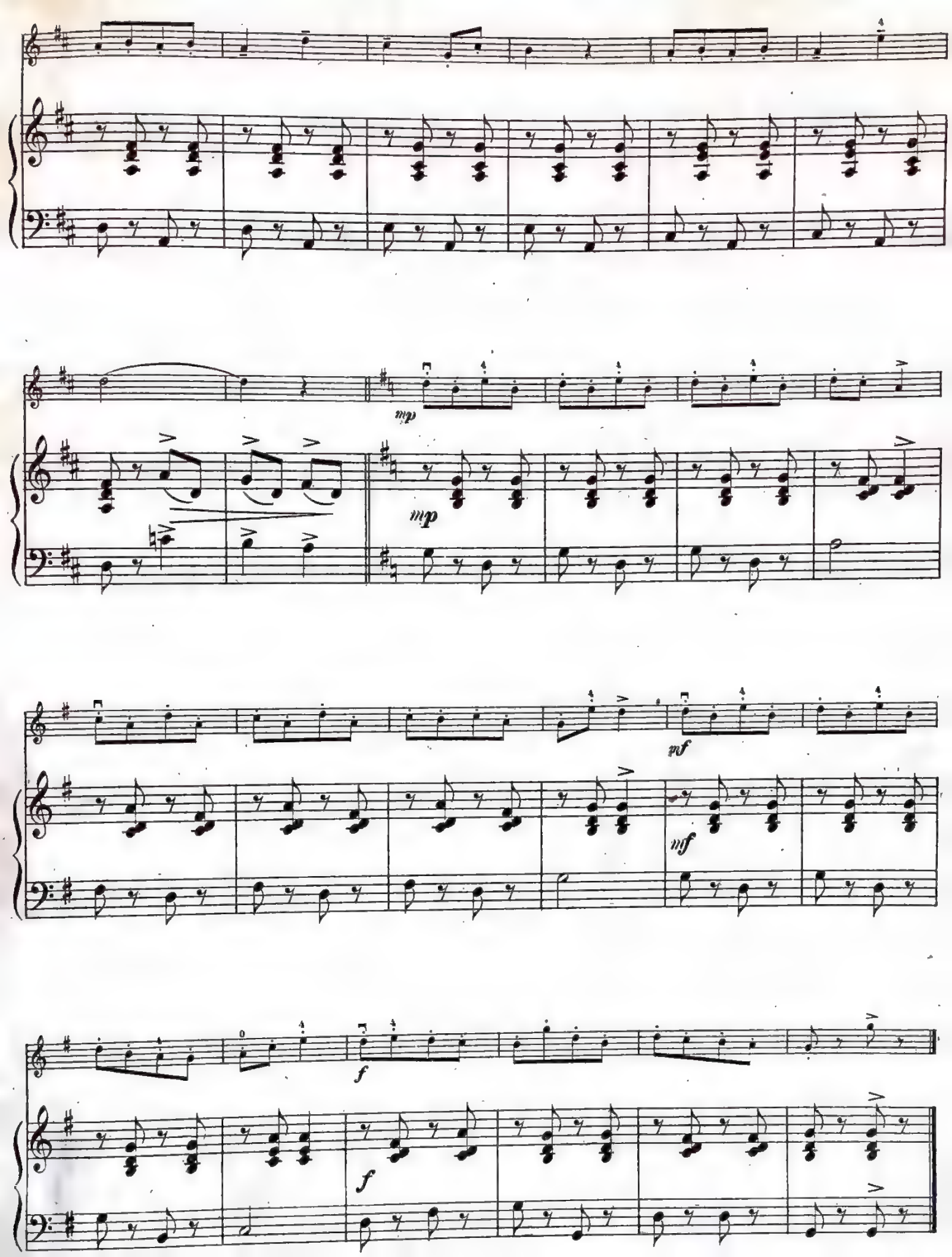
VIOLIN or MANDOLIN.

PIANO

mp

mf

f

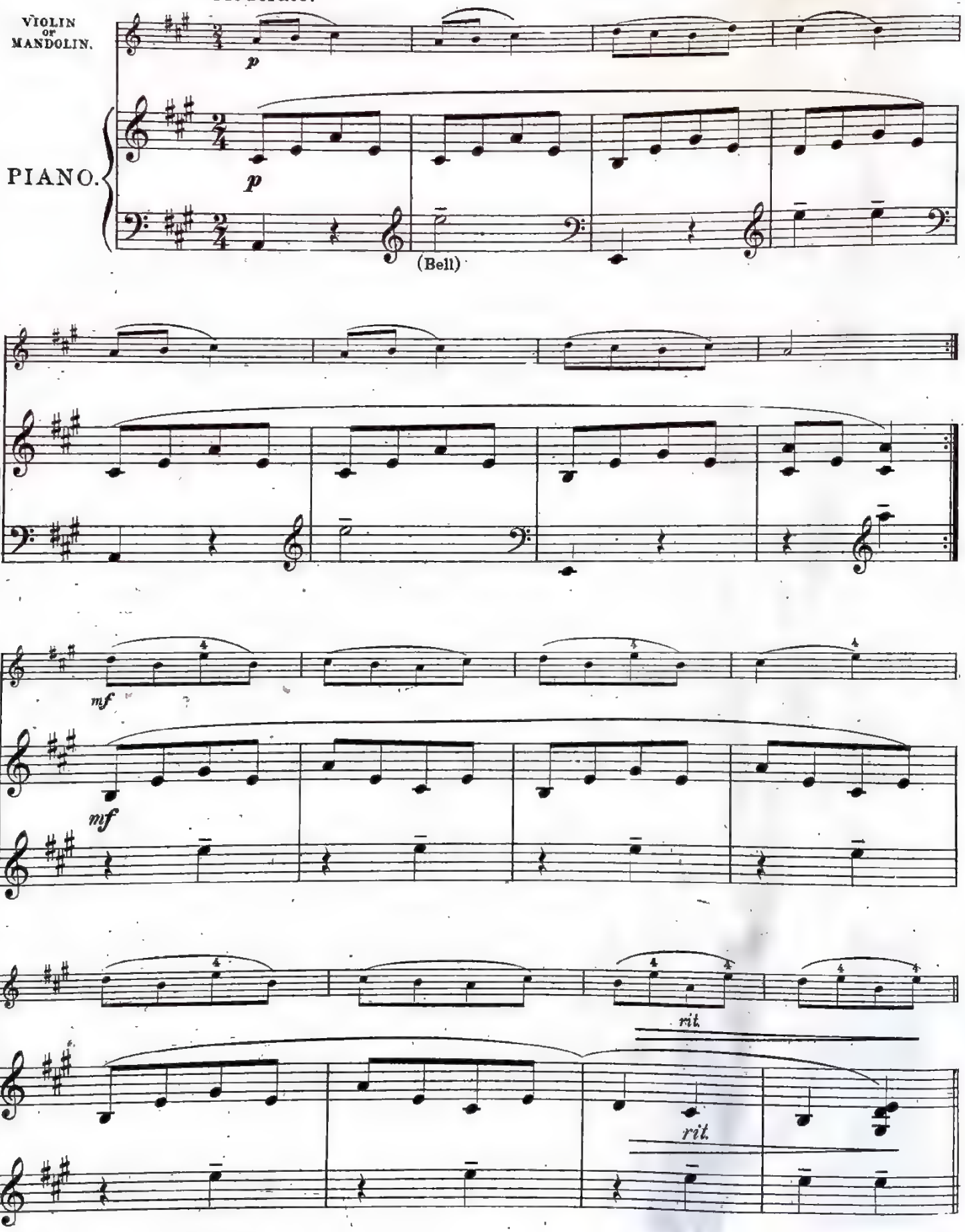

mp
mp
mf
mf
f
f

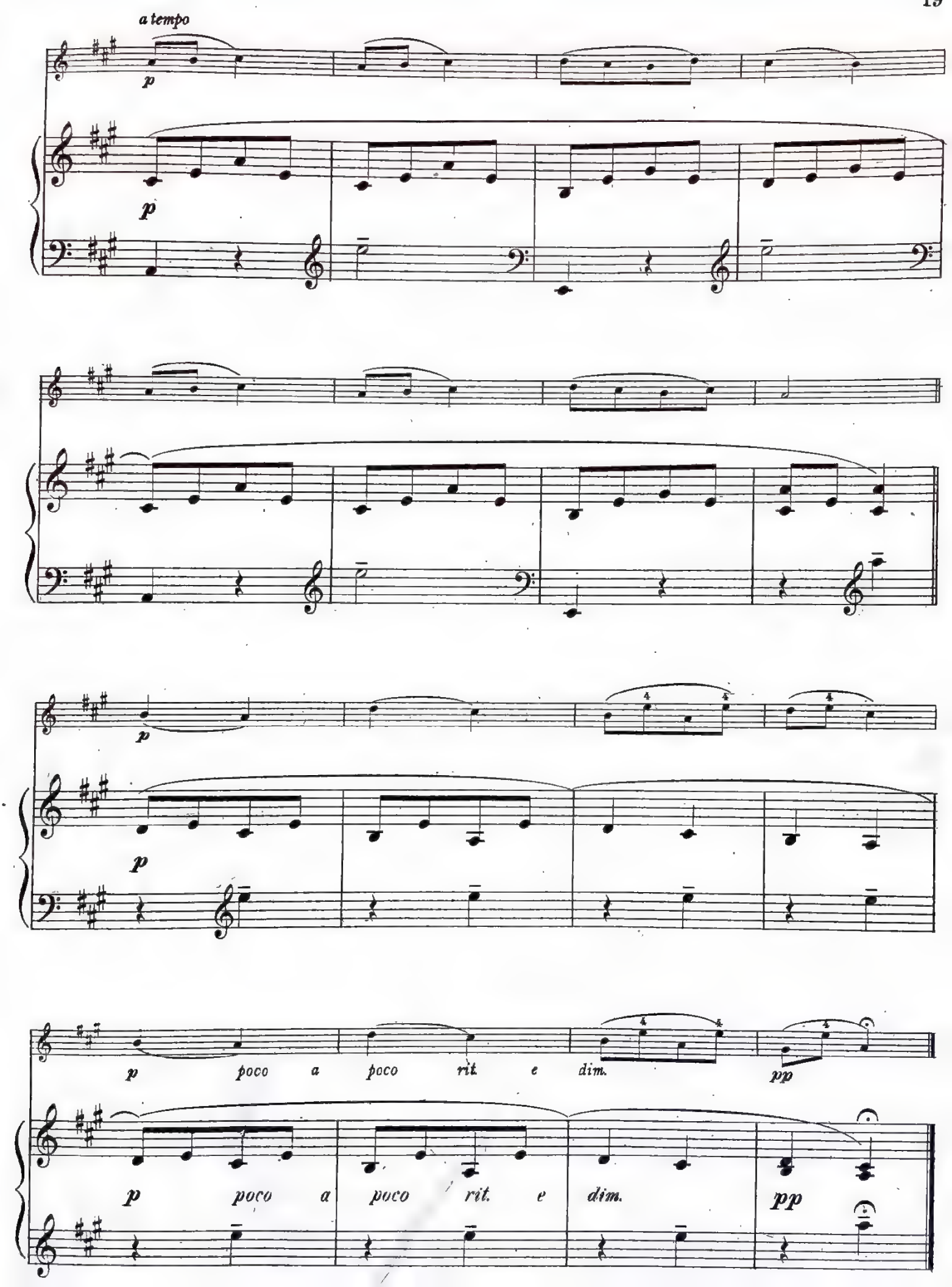
Vesper Bells.

VESPERGLOCKEN.

C. W. KROGMANN, Op. 15, No 9.
Arr. by C. GRÜN.

Moderato.




a tempo
p
p
p
p
p poco a poco rit. e dim.
pp
p poco a poco rit. e dim.
pp

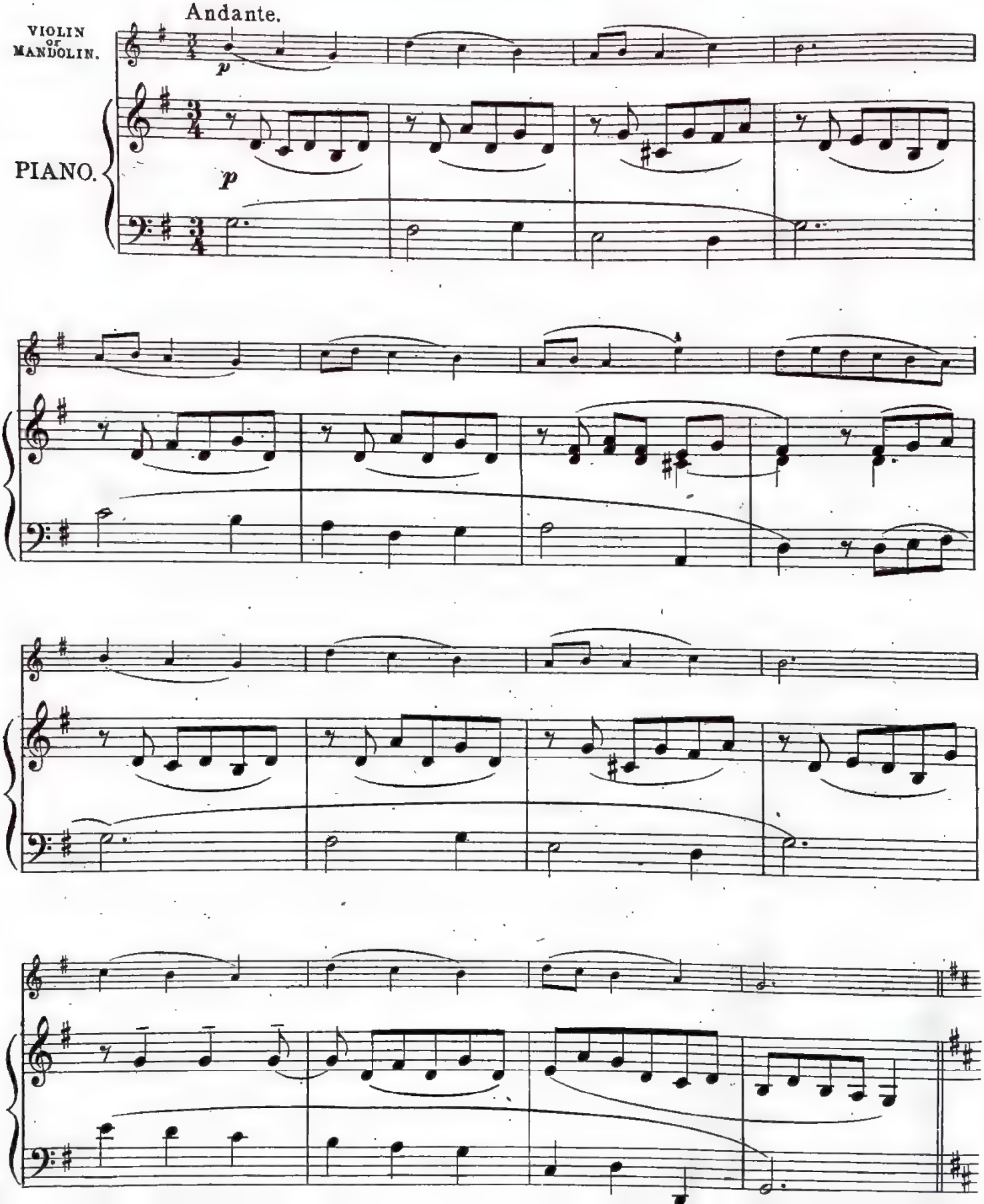
Evening Song.

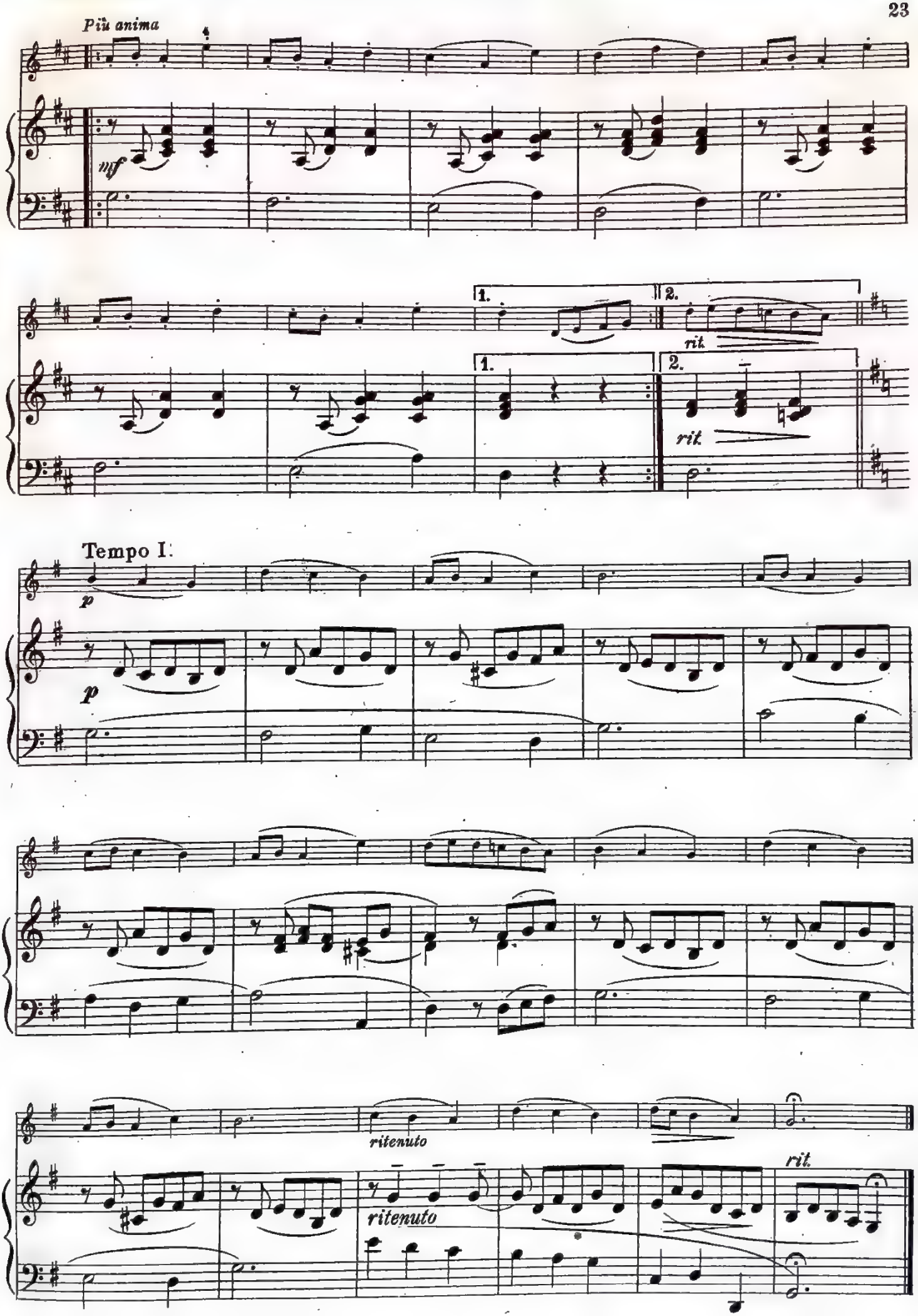
C. W. KROGMANN, Op. 15, № 11.
Arr. by C. GRÜN.

Andante.

VIOLIN or MANDOLIN.

PIANO.




Più anima
mf
1.
2.
rit.
1.
2.
rit.
Tempo I.
p
p
ritenuto
ritenuto
rit.

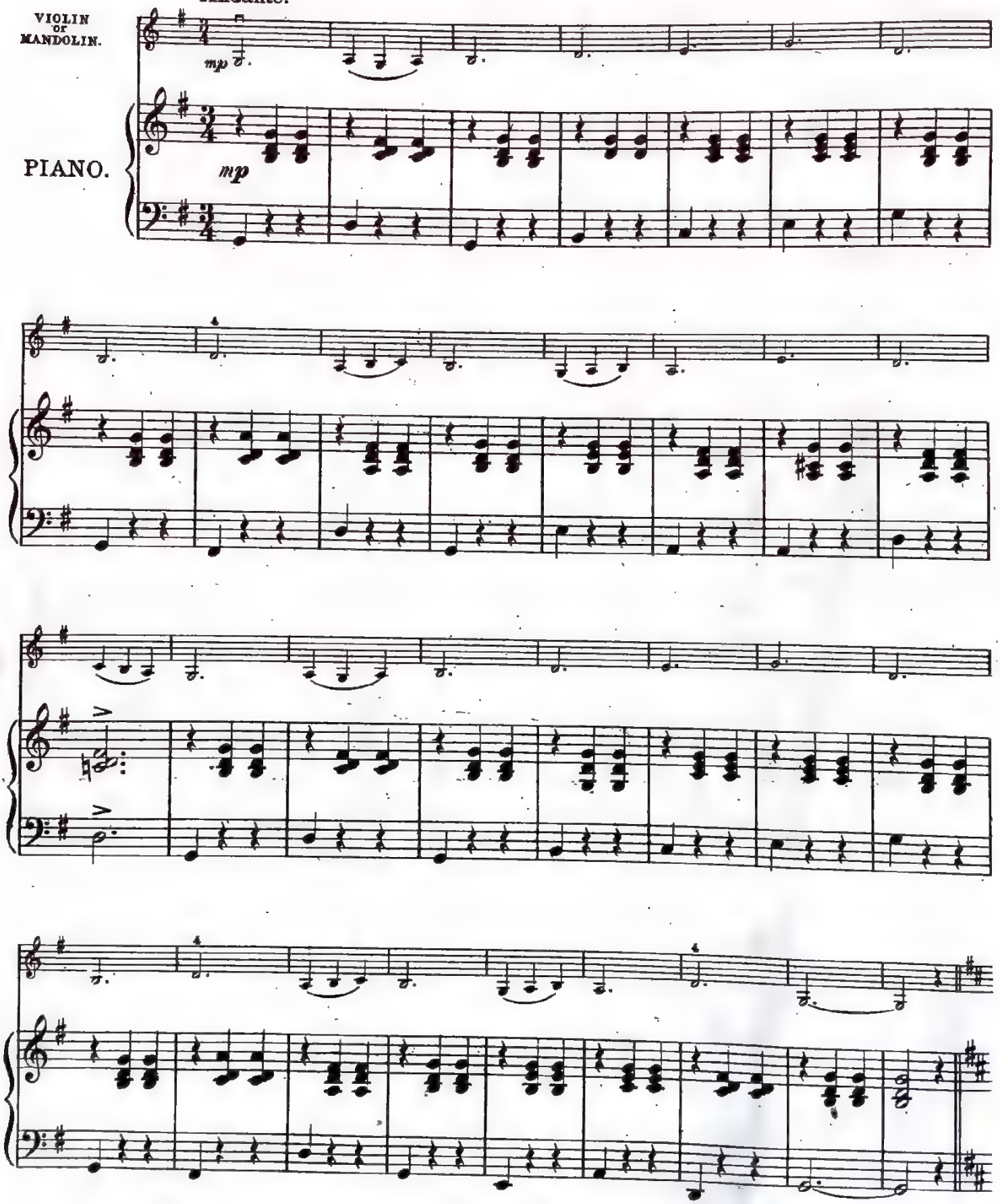
THE ROBIN'S LULLABY.

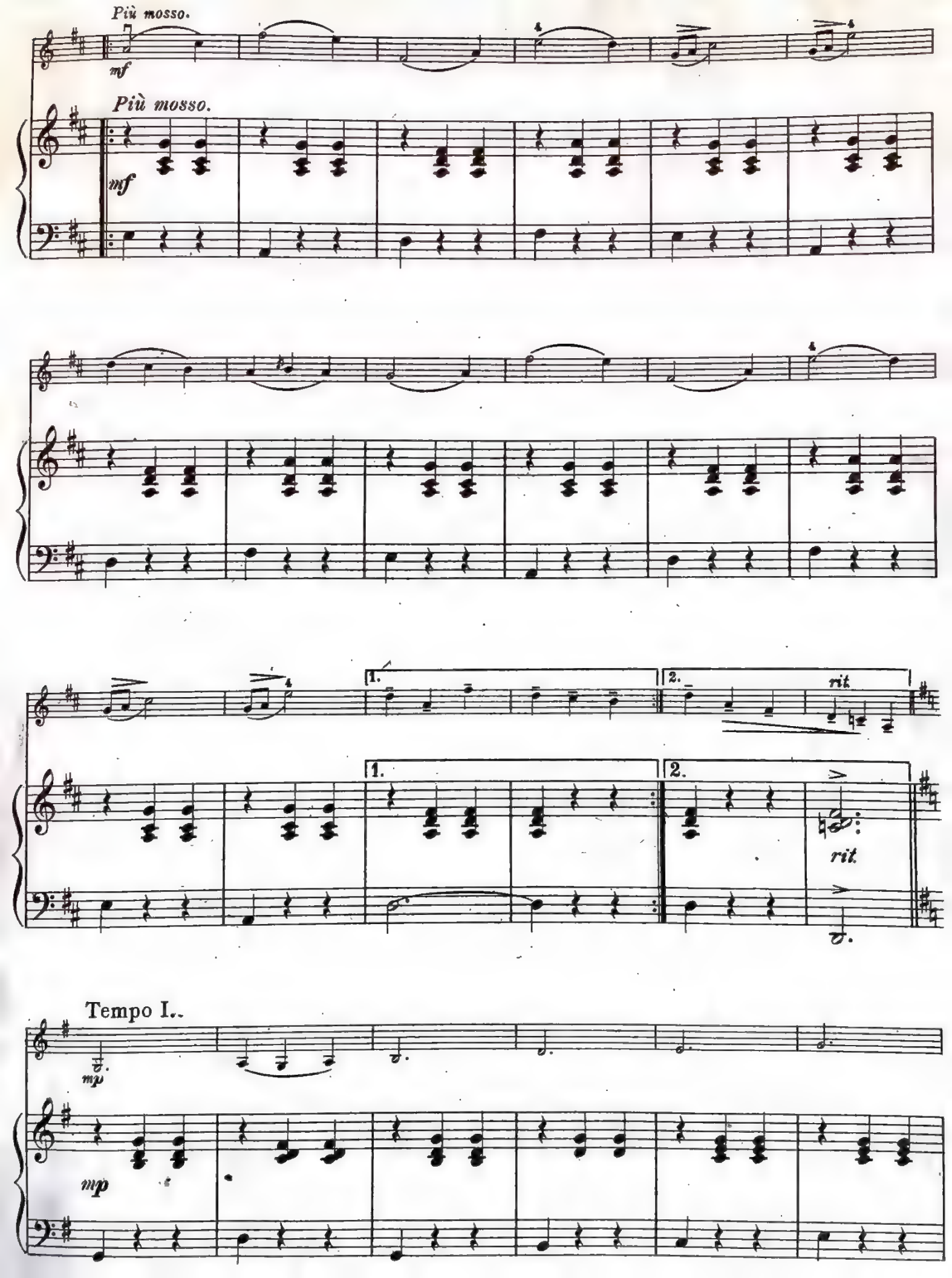
C. W. KROGMANN, Op. 15, №12.
Arr. by C. GRÜN.

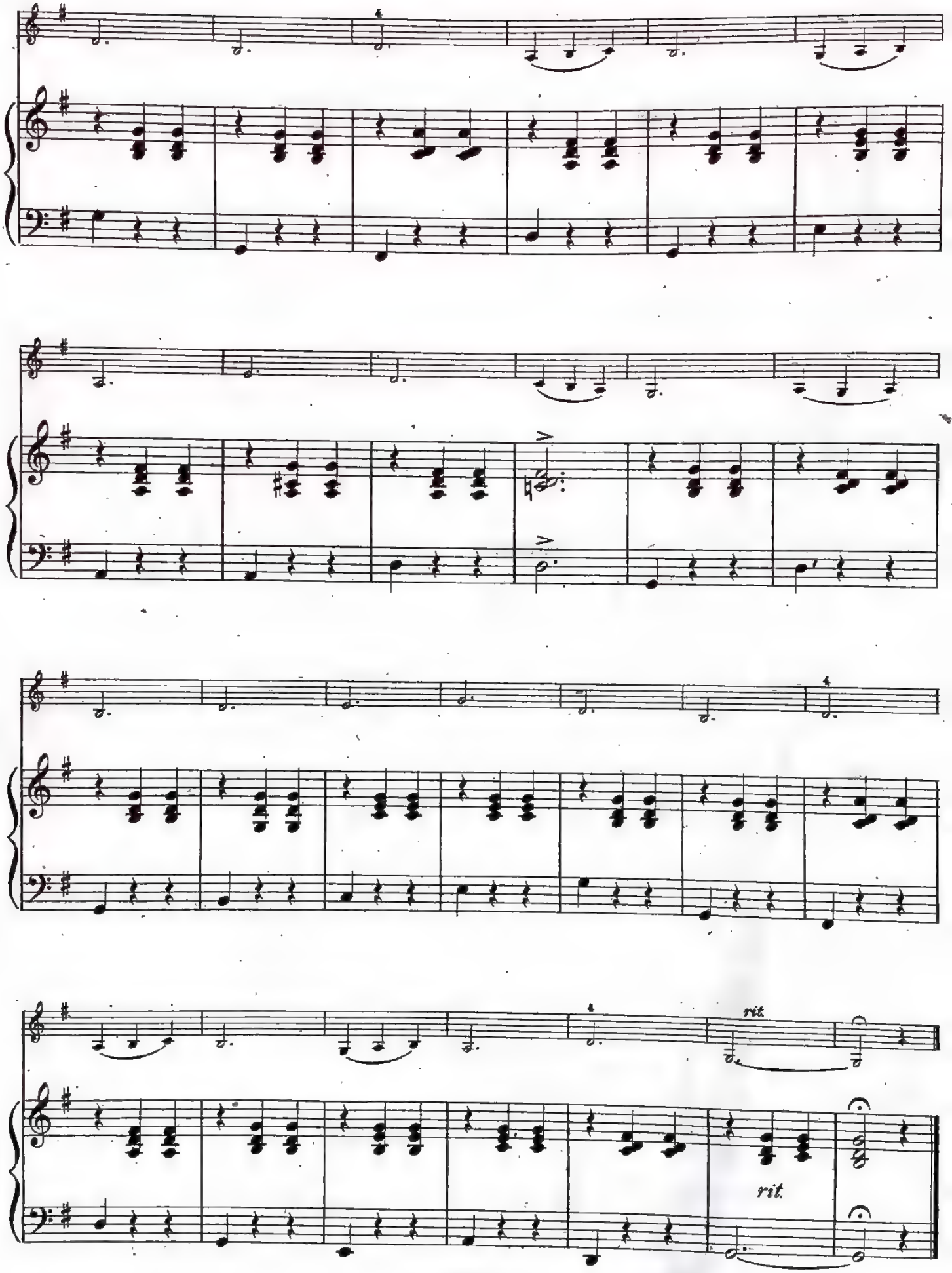
Andante.

VIOLIN or MANDOLIN.

PIANO.



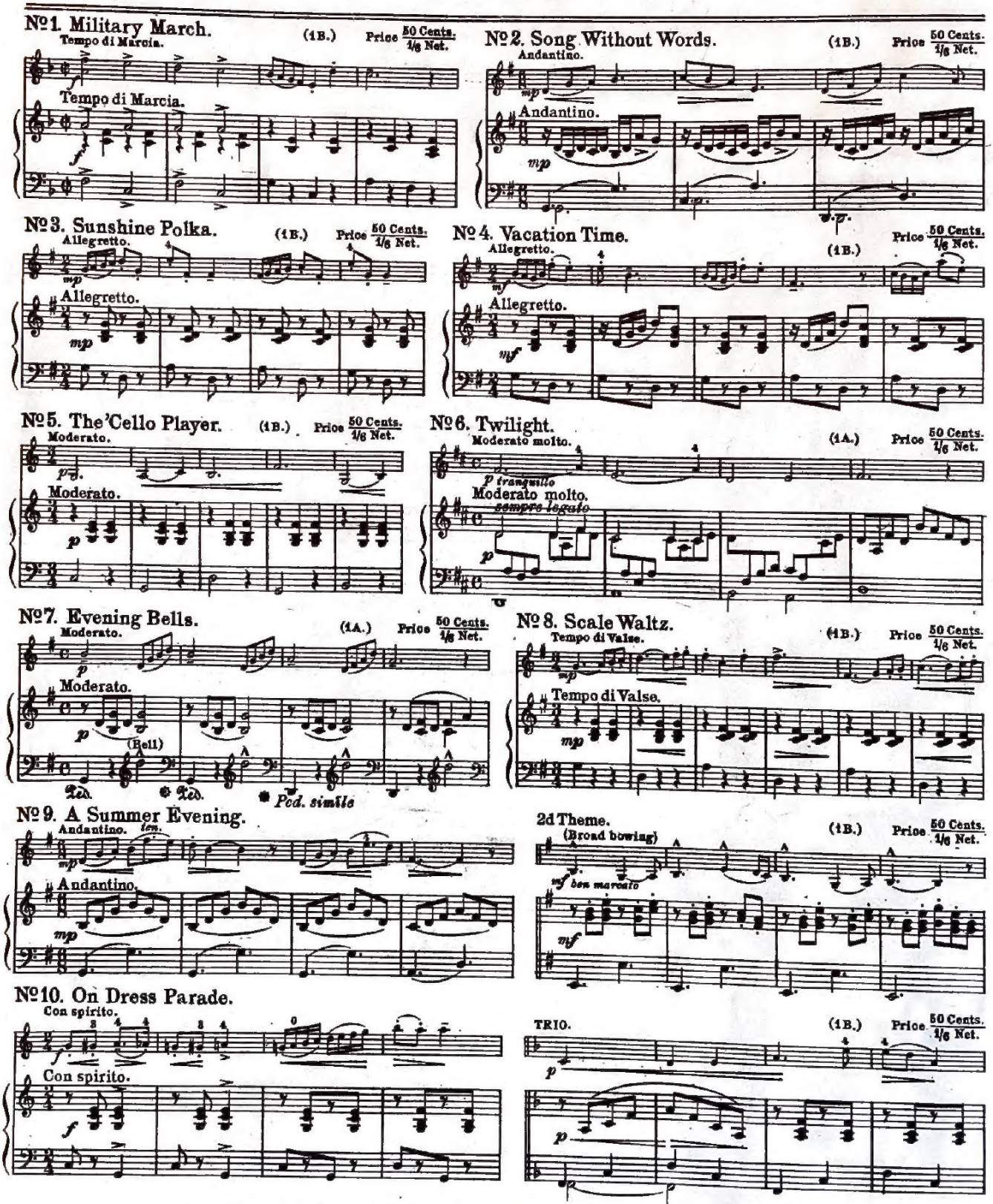

Più mosso.
mf
Più mosso.
mf
1.
2.
rit
1.
2.
rit.
Tempo I.
mp
mp


rit.
rit.

10 Melodies from Song Land.

By EDWIN VAILE Mc INTYRE, Op. 12.

Arranged by C. Grun.



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Elementary Modern Method

SEMITONE for the Violin SYSTEM

By CH. GRÜN

Edition Wood No. 86

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THIS work is not a copy or reproduction of any of the old and antiquated schools, but is based upon the most approved methods of the present day; those methods which have proved to be productive of the best results; methods which are adopted and used by the most successful teachers in Europe, and which seem destined to entirely revolutionize the whole system of violin teaching.

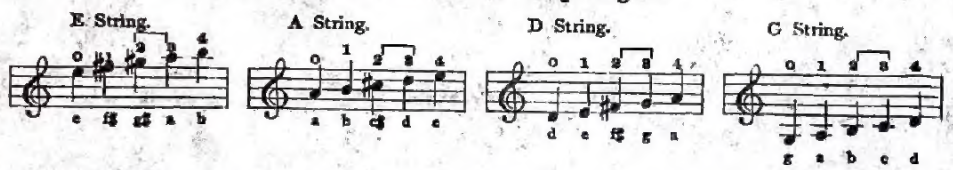
The Elementary Modern Method is founded upon the so-called semitone system, in which the study of the various stoppings of the strings, which are rendered necessary by the occurrence of the semitones in each octave, is reduced to an ordinary and logical method, instead of being left to mere chance, as is the case with all the old schools of violin playing in which the scale system has been adopted.

Formerly compilers of elementary violin methods, both in this country and in Europe, have taken the scale of C as the basis for the first lessons, entirely ignoring the fact that other keys would be much better suited to the purpose and lend themselves much more readily to the peculiar characteristics of the violin. The only explanation which can be given for this course is that the notation of the key of C requires no sharps nor flats; and this would constitute a sufficient reason provided the pianoforte was the instrument to be studied, but does not apply in any sense to violin instruction.

The advantages of the semitone system over the old methods are so obvious that the wonder is that the earlier teachers and authors did not recognize and adopt it in their elementary work.

In the Elementary Modern Method the pupil is first taught to use each open string in turn as a keynote, the semitones invariably coming between the second and third fingers. In this way the first five sounds of the major scales of E, A, D and G are produced, as follows:

Semitone between 2d and 3d fingers.



In the practice of the exercises which are given, the fingers become accustomed to fall in precisely the same position, thus the ground work is laid for a pure and reliable intonation.

The systematic development of the other finger-positions is made so natural and easy as to present little or no difficulty to the aspiring pupil.

The Major scales are systematically and ingeniously developed, one by one, through two octaves, by using the required finger-positions, and, later on, the relative Minor scales are presented in their natural order, with appropriate studies for practice.

The Chromatic scale, the execution of which becomes a comparatively easy task after the various finger-positions have been properly studied and practiced, is next presented: first, by preliminary exercises, afterwards through two octaves, and with flat and sharp signatures.

The various styles of bowing: legato, staccato, the martelé, the sautille, the arpeggio, the pizzicato, etc., are described, and some very fine studies are given, by the practice of which the pupil may become proficient in the use of the bow.

The difficulties of double stopping are reduced to a minimum. The pupil is led by easy steps from the easiest double tones, including an open string, to chords of three and four tones. The way in which to produce two or more stopped tones in correct tune is described, and exercises given for practice.

The principal musical ornaments, including the Appoggiatura, the Gruppetto, the Shake, and the Mordente, receive proper attention, and suitable exercises for their practice are furnished.

The Blied system of marking the bowing is used in the earlier lessons because of its greater comprehensiveness; the standard signs being adopted in the more advanced pages.

In most of the studies an accompanying part in small notes is added, which teachers will undoubtedly find very valuable in interesting the pupil, as well as a means of encouraging the habit of listening to and observing the various harmonic relations.

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